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CEA Younger Statesman of the Year

Burges Johnson, Aet. LXXVI

To many CEA members one highlight of the MLA Boston meeting was the Younger Statesmen Breakfast (Dec. 28) honoring CEA founding father Burges Johnson, for almost a decade chief moving force of the Association. Mrs. Johnson—for herself, Dorothea Fitzhugh, and Shirley Goldberg—accepted the thanks given to that usually forgotten, more or less patient Griselda, the CEA Secretary's wife. Regret was voiced at Robert Gay's absence.

The Bur that Stuck

Past CEA Director Frank Prentice Rand (Univ. of Mass.), old friend of Burges, whimsically put "our hero" into his native setting, and described the CEA as "the bur that 'David' Johnson hurled at 'Goliath' MLA. It stuck and has been there ever since." Ernest Leisy's nomination, unopposed, of Burges Johnson as CEA's Younger Statesman of 1952 was accepted by acclamation.

Goliath's Godspeed

Burges gave a witty response, indulging in un-Proustian remembrance of things past. He recalled how the CEA was at first opposed by some of the MLA barons—notably of the House of Percy; but how MLA President H. Carrington Lancaster, in generous terms, finally welcomed it and gave it official godspeed even while he warned his own big bad boys not to bully this spirited and worthy fledgling; how the early *Newsletter* was financed by an unexpected Santa Claus who scorned fixed categories; how the CEA grew from the desire to break through the stifling formalism of English instruction as then malpractised.

The Deuteronomy of Robert Fitzhugh

Bob Fitzhugh called for re-dedication of Norman Foerster's CEA credo (cf. "CEA Statement and Membership Blank"). "We have our past to earn," he said, "not to enjoy. It is before us, not behind." Quoting from Max Goldberg's "Cooperation and Noblesse Oblige" (*Critic*, Nov., 1952), he presented his own deuteronomic CEA declaration and urged the members to endorse—or criticize. Thus, he hoped, a fresh formulation would emerge to give CEA focus, concentration; a biting edge as it cut through pedagogic fat and academic ossification; a point with which to penetrate the elephantine main flank of Philistinism.

Johnson Again Defies the Law

About to be offered a beautifully wrapped, be-ribboned, oblong-shaped gift, Burges, still the Davidic foe of orthodoxy, dared to look the gift-horse in the mouth and brusquely dismissed it with: "If it's cigars, take 'em back. They're no good for me. I can't have 'em."

ANNUAL CEA MEETING

The Bad Image of the Book

The alarming decline of cultural activity in this country can be traced in part to the "bad image of the book left by the instructor in English," Howard Mumford Jones of Harvard told more than 200 CEA members and guests at the annual CEA meeting (Dec. 28, Hotel Statler, Boston). He was quoting the Berelson Report, which also shows that only 21% of the U. S. population (in Europe it's 55%) read a book or a portion of a book in a recent 6-month period.

Teaching: The Primary Reality

These remarks were part of one of the liveliest programs this reporter has listened to in years. In her greeting as NECEA president, Roberta Grahame of Wellesley noted that the atmosphere of MLA was "more rarefied" than that of CEA, and observed: "I am sure most of us regret that we have so little opportunity, day in and day out, to do much about the symbolism of the *Parlement of Fowles*, or the change of *s* to *r* in Old Icelandic, or whatever special concern our shaping spirit of imagination leads us to. Most of us, most of the time, find teaching, rather than research, the primary reality of our intellectual life, and that is as it should be."

Healthy Scepticism in Foster Report

After John Holmes' occasional poem "Faculty Committee on Teaching," which humorously but wistfully suggested the impossibility of a methodology for teaching how to teach, President Gordon Keith Chalmers, moderator, introduced the panel topic: "Teach Teaching to Teachers?" As preface, he recommended the preliminary report prepared by Edward Foster from the returns to the recently circulated CEA questionnaire on the panel topic; and he spoke approvingly of "the strain of healthy skepticism" about the teaching of teaching which he found running through the reported comments. (Copies of this report were later distributed.)

By 1960, the Great Deluge

Dr. Chalmers outlined the emergency which will be upon us in 1960, when the colleges will be flooded and the demand for teachers immense. Should we raise our entrance requirements? Should we put unqualified teachers into our classrooms?

Learn the Job on the Job

A defense of the thesis that specific courses in methods of teaching should be required in college teacher training was given by John S. Diekhoff, recently of the Chicago Center for the Study of Liberal Education for Adults and now assuming his new duties as Professor of Education at Hunter College. No one is born with a philosophy of education; we have to learn grammar and everything else, so why shouldn't we have to learn to teach? He felt, however, that teaching, like most professions, is best learned on the job and that teachers must teach each other their art.

Maddened for Art

John Ciardi of Harvard gave eloquent expression to the view that unless English teaching is an art, it is nothing. The teacher "is an articulate man with a passion for his subject." The English teacher must know more about other art forms beside the literary than he does; literature must not be taught either as history or as religion. The great teacher must be "maddened" for art.

Improvise Bridges over Chaos

Henry Sams of the Univ. of Chicago agreed with Prof. Diekhoff that something must be done about the professional preparation of teachers, but warned that "no wholly unimaginative technical procedure" would accomplish this end. The teacher "must, like Satan on his junket through Chaos, build his bridges under him as he goes." Not much can be gained by separate courses in pedagogy or by the use of requirements. The doctoral degree program itself must be altered if it is inimical to good teaching, and the changes that are made must reflect the best wisdom of the past fifty years of scholarship.

The Lion and the Lamb

Cooperation between the English department and the department of education at the Univ. of Michigan was described by Warner G. Rice. There, methods courses are given by regular English teachers working under the aegis of the department of education, and within the English department a full program of assistance for beginning instructors is carried on. The entire faculty is aided by yearly student questionnaires.

Numbers and the Remnant

An exceedingly lively discussion following the formal panel was initiated by Dean John E. Burchard of M. I. T., who took polite issue with Prof. Rice by stating that democratization of education had meant a disastrous lowering of standards. Thousands of college graduates are being turned out of our general education and large education-department dominated institutions with less education than a sixth-form English boy.

The problem of the future is how to recover the intellectual aristocracy of good training, and yet preserve the democratic base of American education. It would be enough, Dean Burchard thought, if the teacher knew his subject, loved it, loved his students, and had a method which was his own, not one imposed upon him from outside.

L. A. Teachers Preferred

Evidence of a very real awareness of the seriousness of the problems facing the English teacher came in the numerous brief comments following Howard Mumford Jones' remarks. Harold Martin, director of General Education A at Harvard, said he had discovered as a high school supervisor that liberal arts graduates, after a period of on-the-job training, made more satisfactory teachers than products of schools of education because they at least had been well grounded in their subject matter.

Paul Hazelton Hanhewalt of Wayne suggested a special Ph.D. designed for prospective teachers. Stewart Morgan of Texas A. and M. said that while most young teachers are well prepared to teach literature, they do miserable work teaching composition. More knowledge of modern English usage should be required.

Brought Down: One Lively Duck

National CEA President Ernest E. Leisy, who presided, aptly wound up the session. He said that although our shooting had brought down one duck, this duck still had a lot of life in him. The vigorous discussion had shown how deep-seated is the conviction that teachers cannot be created by any easy, pat methodology. If teaching English is to be taught, it must be taught by those profoundly committed to the field themselves—by English teachers.

Max Goldberg concluded the meeting by extending thanks to the local committee, headed by Franklin Norvish, Northeastern Univ.

CEA Institute "Alumni" Attend

In October, the CEA secretary was special guest of the Annual Conference of the Eastern College Personnel Officers; and, during the sessions, James McL. Tomkins, CEA Institute "alumnus," had presented the CEA picture and program to the delegates. In return, friends of the CEA Institute and other liaison efforts were invited to the national CEA meeting. Among those who responded: Wenton Dangelmayer, General Employment Manager, N.E. Tel. and Tel.; John Tolbert, Socony-Vacuum Oil Co.; Frederic E. Pamp, Jr., Am. Management Assoc.; Harold Brewer, Vick Chemical Co.; and George Moore, TWA Educational Institute.

Other Representatives

In addition, Prof. Rayborn Zerby, Department of Philosophy and Director of the Chapel, Bates College, Dr. Mortimer Graves, Administrative Secretary, American Council of Learned Societies, Dean Thomas Clark Pollock, New York University; Dr. William Willis, Director, College Division, Cooperative Bureau for Teachers, attended the meeting.

Greetings

The file of greetings from many who had to miss the meeting was sizable. A few messages will have to speak for all the rest.

"The American Council on Education extends greetings to the College English Association, an association of teachers and scholars which has a distinguished record of service to its profession. Through its continuing interest in problems of teaching effectiveness, the Association performs a function which it is uniquely in a position to perform. At the same time, it

(Continued on Page 2, Col. 1)

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Annual CEA Meeting

(Continued from Page 1)

sets a pattern which other educational associations may well regard with interest and respect.

"The interest which the College English Association has demonstrated, through its Executive Secretary, in the plans of the American Council on Education with respect to the establisment of its Committee on College Teaching, has been helpful to the Council in the past, and we look forward to further opportunities to work in cooperation in respect to problems which only the way of cooperation can possibly solve.

"A current evidence of the American Council's long-standing interest in effective teaching is the sponsorship at the forthcoming meeting of organizational members of a section meeting to consider the problem, at all levels of education, of "Increasing the Supply of Qualified Teachers."

"Participation of the College English Association in these deliberations will lend important assistance in assuring an informative and helpful discussion, and the presence of your representatives is cordially invited."

ARTHUR S. ADAMS
President

"Deeply regret impossible to join you for CEA meeting. We are looking forward with great enthusiasm to the meeting here in the spring and hope for a large attendance."

JAMES M. BROWN III
Director, Corning Glass Works Centre

"I am sorry that I shall not be coming to the Boston meetings. I congratulate you upon the program that you have arranged for the CEA meeting."

WILLIAM D. TEMPLETON
University of Southern California

MYTH, PHANTASY, AND IMAGINATION

This is a brief description of an interdepartmental course, entitled "Myth, Phantasy, and Imagination," given by four Wesleyan faculty members.

Inter-Disciplinary Relationships

The faculty-members involved—two psychologists, a classical historian, and a member of the English Department—were concerned with the inter-relationship of the disciplines they represented, and hit upon this course as a means of clarifying these relationships in their own minds and the minds of their students, and of distinguishing the contribution each of these disciplines might make to the understanding of works of the creative imagination. The pieces chosen for study were the "Homeric Hymn to Hermes," Shakespeare's *The Tempest*, Coleridge's "The Rime of the Ancient Mariner," and Gide's *Theseus*.

At the beginning of the course, each of the faculty-participants was given an opportunity to set forth the objectives and procedures of his particular approach to works of the imagination. The psychological approach was developed by one of the psychologists in Neo-Freudian terms and by the other in terms of cultural psychology. The students were then required to turn in a paper summarizing the various methods and making appropriate comments on them: they were also encouraged to read widely in a number of books and articles recommended by the faculty. The class met for two hour-and-a-half sessions each week during a semester.

Varied Order of Attack

After the exposition of their methods, the faculty-participants proceeded to discuss the works named above in terms of the approaches outlined. The order of attack, however, varied from work to work; that is, the "Homeric Hymn" was discussed, first aesthetically and then psychologically and historically; Shakespeare's *Tempest* was discussed, first psychologically and then historically and aesthetically, and so on. At every session of the course, students were encouraged to raise questions and make comments, and one or more sessions were devoted to an integrating discussion of each of the works after the particular methods had been exemplified.

In the meantime, each student was writing a series of three studies involving the application of the three approaches to one of the following works: the Bédier version of *Tristan and Iseult*, "Sir Gawain and the Green Knight," the Arabian Nights tale, "Hassan of Bassorah," the Grimm fairy-tale, "The Two Brothers," mediaeval beast-epic, *Reynard the Fox*, Ibsen's *Hedda Gabler*, Hemingway's "The Snows of Killimanjaro," Kafka's "Metamorphosis," and Sartre's "The Flies." Toward the end of the course, some of the best papers—on "Hassan of Bassorah," *Hedda Gabler*, and "The Snows of Kilimanjaro"—were read by the students and discussed by the whole group.

Gide Discussions Most Rewarding

On the whole, the discussion of Gide's *Theseus*, occupying five sessions, proved the most satisfactory and rewarding. Obviously, the *novella* was good material for the classical historian, since it gave him an opportunity to exploit the relationship between Plutarch's "Theseus," and Gide's work. To the literary critic, it seemed a work eminently worthy of close analysis and challenging for evaluation. The abundance of biographical material on Gide provided the Neo-Freudian an admirable occasion for analysis, and the fact that our cultural psychologist had access to unpublished anthropological studies of contemporary French personality-patterns gave cogency to his commentary on the great Frenchman.

Rewards and Penalties of Self-Realization

The literary critic opened the discussions with a characterization of the literary type to which *Theseus* belongs and an analysis of the structure of the work, and concluded with the suggestion that its theme might prove to be "the rewards and penalties of self-realization within a purely human frame of reference." The classical historian discussed the points at which Gide followed his major source but, more particularly, the points at which he deviated from it. For instance, he made it clear that Plutarch treats Theseus' first erotic experience more fully and less casually than Gide, but that Gide does retain the curious and seemingly meaningless detail in his description of the setting of the affair—a bed of asparagus! This detail led the Neo-Freudian to suggest that in Plutarch the episode may represent the cultural phenomenon of the worship of the adolescent rather than the patriarchal phallus, and that in Gide the episode indicates the irresponsible adolescent stage in the hero's erotic dvelopment, but that these two interpretations do not contradict but supplement each other.

Tensional Patterns of Personality

Finally, before the over-all discussion of the work, the cultural psychologist summarized the anthropoligists' finding as to the personality-patterns characteristic of contemporary French culture, and, then, in the light of these findings, made an analysis of Gide's personality as the result of a constant tension between various fundamental forces: on the religious level, between the puritanical Protestantism in which he was brought up and his irrepressible impulse toward free-thinking; on the social level, between his attachment to the sharply focused matriarchal family-life and the impulse to destroy this close-knit structure, and on the emotional level, between his profound, if ambivalent, attachment to his mother and his homosexuality, the extremest possible means of rejecting his mother.

What became apparent in the concluding discussions was that the dialogue at the end of Gide's *Theseus* is a debate between two basic elements in his personality, the religious and the anti-religious, and that it is a measure of Gide's understanding of both these elements in him that he is able to represent them both persuasively and appealingly. Gide was wise enough to realize that the achievement of self-realization on a purely or merely human level brings its rewards, to be sure, but also involves penalties—for the individual and for those involved in his life—penalties that are stressed by Theseus and Oedipus at the end of the tale: the isolation from human kind and the cutting off of oneself from the deepest sources of spiritual strength.

Myth, Phantasy, and Admiration

On the whole, the course proved extremely stimulating to both faculty and students. The faculty-members cooperated so harmoniously that our classical historian suggested that the course might better have been called "Myth, Phantasy, and Admiration!"

Since the historical and the aesthetic approaches to literature were more familiar to both faculty and students than the psychological approach, it was the last that threw the freshest and most startling light on the works discussed. To be sure, many of the psychological findings were, in the nature of the case, tentative, and certain students unfamiliar with psychoanalytical concepts were somewhat taken aback that "such things" might be true of the psychological make-up of the writers considered.

Perhaps the most gratifying result of the course was the demonstration that acute students, with no formal training, could apply the technique of interpreting psychological symbols penetratingly and convincingly.

FRED B. MILLET
Wesleyan University

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I've Been Reading

J. Gordon Eaker, Literary Editor

The Novel and the New Criticism

Critiques and Essays on Modern Fiction: 1920-1951. Representing the Achievements of Modern American and British Critics. Selected by John W. Aldridge. With a Foreword by Mark Schorer. New York: The Ronald Press Company, 1952. Pp. xx + 610. $6.

The present collection of critical studies, thirty-four in number, is a sign of the times. Here we find the novel being subjected to an exacting critical scrutiny that was unknown to it in former times. Scott and Dickens, the great popularizers, did not need to have their works interpreted. They knew what was wanted of them and did not fail to provide it, even when such compliance might mean "a glimpse of sunshine in the last chapter" in defiance of the story's logic.

New Novelist's Publics

This congenial state of affairs could not last. The multiplication of readers drawn from different levels of culture and the corresponding increase in the variety of demands made upon the novelist led to the gradual breaking-up of the reading public into many publics. Naturalism brought the first decided break in the novelist's conception of his function, and then a period of experimentation set in. James, Conrad, Virginia Woolf, Joyce, Faulkner, and many others, began to push forward the frontiers of fictional art and to explore its many possibilities.

Such an outburst of creative activity placed new and heavy demands upon the critics. That their response was enthusiastic and generally intelligent should be evident from a reading of this volume. Prof. Aldridge has done his work well, both in his choice of selections and in their arrangement under three headings, containing first studies of technique, then some examples of textual analysis, and finally a group of more general essays dealing with subject matter and method.

The Critics Themselves on Trial

Critics sometimes forget, in their role as judges, that they themselves are on trial and that a work of art cannot be extinguished by an argument. Philip Rahv says, in "Notes on the Decline of Naturalism," that the naturalists have rarely conformed to their theories and that "life always triumphs over methods." Similarly works of art have been known to survive barrage after barrage of criticism. D. S. Savage, the contributor of "Aldous Huxley and the Dissociation of Personality," can see little that is good in his subject. F. R. Leavis, represented here by a study of Conrad, whom he admires, appears elsewhere in *The Great Tradition* as a stern judge passing sentence upon literary pretenders: of *Vanity Fair* "in a minor way, a classic"; of Meredith, E. M. Forster has done "the necessary demolition work"; Charlotte Bronte "has a permanent interest of a minor kind"; Scott was "a kind of inspired folk-lorist, qualified to have done in fiction something analogous to the ballad-opera"; Defoe "made no pretension to practicing the novelist's art;" *Tom Jones* produces the effect of "monotony (on a mind, that is, demanding more than external action)."

Too Great Confidence in Certain Methods

Such narrowness of sympathy is hardly to be discerned in most of the essays here collected. There is, however, a sign of too great confidence in what can be achieved by certain methods of investigation. No sensible person will wish to deny the usefulness of close textual analysis. But a critic so engaged must remember that there are other sources of knowledge by which he can check his findings. Mr. Schorer is right in insisting, in "Technique as Discovery," that technique plays a vital part in the development and organization of material from the time of its inception in the artist's mind. He is inclined, however, to arrive sometimes at extreme conclusions. He characterizes *Moll Flanders* as being "not the true chronicle of a disreputable female, but the true allegory of an impoverished soul—the author's; not an anatomy of the criminal class, but of the middle class." This is not the whole truth, and it is not an estimate that serves to explain the popularity of the book among undergraduates.

The Magic Killed

The passion of Heathcliff, in *Wuthering Heights*, we are told, is "meaningless at last." The novel ends with "Lockwood, the fop, in the graveyard sententiously contemplating headstones. Thus in the end the triumph is all on the side of the cloddish world, which survives." This is an estimate that elevates Lockwood to a place never intended for him. Is he not what James would have called a *ficelle*, belonging primarily to the author's treatment rather than to her subject? After reading such criticism of a great work of imagination one is reminded of some words of Pierre Emmanuel, in the May (1952) *Atlantic*: "When we try to translate the poet's vision into common language, we find nothing left of it but the dust of awkward ideas, neither original nor closely linked. We have killed the magic of the work and lost faith in both the realms of imagination and common sense."

Tidy and Businesslike

Jane Austen is probably a less suitable vehicle than Joyce for the kind of study here indulged in. After examining the language of *Persuasion*, in "Fiction and the Analogical Matrix," Mr. Schorer concludes that "we can hardly escape the recognition that this is a novel about marriage as a market, and about the female as marketable, and that the novel makes the observation that to sentimental scruple and moral fastidiousness, as they are revealed to us in the drama, much property is not necessary but *some* is essential—and this is shown us primarily in the style." All very tidy and businesslike! But didn't we like the novel better when we thought it was about Anne Elliot?

BRUCE McCULLOUGH
New York University
(Bruce McCullough is the author of Representative English Novelists: Defoe to Conrad, *Harper & Brothers.)*

Intra-Mural Competition

Criticism: the Major Texts. Edited by Walter Jackson Bate. New York: Harcourt, Brace, 1952. 610 pp. $6.

Mr. Bate's book is remarkably similar in its choice of critics to the widely used *The Great Critics*, by Smith and Parks. The most noteworthy differences consist in high admiration for Hazlitt, who is represented in Mr. Bate's anthology by ten essays, given in whole or in part, by representation of the Schlegels, and by the sampling of twentieth century critics through Babbitt, Hulme, and Edmund Wilson, as against Croce and Ransom in Smith and Parks.

Mr. Bate is interested much more in the ideas and significance of the critics than he is in their biographies, and in the introductions he confines himself almost entirely to the former.

The general and individual introductions are perceptive and sound. The teacher may have one caveat, however. Frequently the very full introductions comprise précis of the essays to be studied to such an extent that the instructor may decide too much predigestion has been done for the student.

Striving to Please

This book is interesting, too, as a publishing phenomen. It is put out by Harcourt, Brace, who also published, in 1948, *Criticism: The Foundations of Modern Literary Judgment*, edited by Mark Schorer, Josephine Miles, and Gordon McKenzie, and which differs radically from Mr. Bate's anthology in being non-chronological and thematic—Source, Form, and End of literature being its foci—in the paucity of introductory material, and in the inclusion of a remarkable number of interesting twentieth-century critical essays. The publisher now represents extremes in anthologies of criticism, and with two good books.

FRANK A. KRUTER
Colorado College

Opera a Creative Force

Walt Whitman & Opera. Robert D. Faner. Philadelphia: University of Pennsylvania Press, 1951.

This book proclaims, exemplifies, and analyzes the place of opera as a factor in Whitman's development and the development of his art. This is not a mere study of comparisons or analogies which might point to a relationship or might be matters of mere coincidence. The author plausibly maintains that the opera was a considerable creative factor, without which Whitman's poems would have been certainly different, and probably much less important.

"When these conscious attempts are understood, Whitman gains in stature. . .He was a deliberate artist working toward goals which he understood perfectly. . . When he did reach them . . . 'When Lilacs Last in the Dooryard Bloomed' was the result." S. D. STEVENS
Rutgers Univ., Newark

Not the Rubber Stamp

Practical Business Writing. L. E. Failey and Edith L. Schnell. New York: Prentice-Hall, 1952. 697 pp. $5.

This text and reference book is by a business executive and a college teacher. Since the aim of business communication is obviously "to make friends and influence people," the emphasis throughout is on the friendly approach, which, for the authors, is a combination of sincerity, tact, and putting oneself in the other fellow's shoes. To achieve the tone of friendliness, the business writer is reminded to use a direct, informal, conversational style, to choose "homespun words" and to avoid "the rubber stamp."

EMMA COUGHLIN NIH

James T. Barrs of Northeastern Uuiversity, writing in the Dec. 1951 *Word Study* (G. and C. Merriam Co.), points out that reduplication in word formation is closely related to poetry in its use of alliteration, rhythm, and rhyme. "Furthermore, much of it is slang, thereby involving the vivid, the picturesque, the grotesque, and even the shocking—all characteristics of poetry."

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From the Swamplands around Parnassus

"I see that another critic is attacking English studies." My friend, a department head in a university, looked judicious. "Well he might. Few Ph.D.'s publish any scholarship during their first ten years of teaching."

"I wonder if that's the problem," I ventured. "Does he state that we are not sufficiently prepared? After all, the American Ph.D. has about two more years of training than the European."

"Every teacher should write an article or two a year. Matthew Arnold's influence on Stuart Pratt Sherman would be a good topic."

"What of the approach to teaching? For what do we prepare our students?" I knew the conversation would in time arrive somewhere.

"The *i* umlaut in Anglo-Saxon needs more attention," he mused, and gave instructions in portmanteau words. I stifled an impulse to dash off some notes.

Terrace on Parnassus

From the cool on his terrace on Parnassus, he was oblivious of the facts that most college English teachers supervise four or five classes a quarter, not two, as he does; that four-fifths of the courses are composition in one guise or another; that most Ph.D.'s in English, even when the reaper beckons, have to spend twenty or thirty hours a week in stalking the vague passive tense and shooting at the comma blunder.

This reporter from the swamplands, hardly a neophyte as an expounder of literary histories or as a detective of dangling gerunds, heard an eminent lady speak at a national convention. She set up her own straw men and knocked them down. Engineering schools, she said, need no special methods, for general English should be taught to all. Of course, those who believe that classes in literature should consider ideas must be taken seriously, but . . .Her voice trailed off into a serious of *buts*. During the peroration she gave a brilliant display of the language as it can be spoken. However, the rhetoric overwhelmed the idea, apparently that doctrines of taste and form are the only important reasons for the study of language and literature.

Haunter of M E Dictionaries

An acquaintance, a haunter of Middle English dictionaries, holds to the theory that the study of the interrelationships of Norman-French and Anglo-Saxon is the essence of being. His graduate students construct theoretical paradigms of medieval words in several languages and underline his views about ablatives and ablauts. Though, by his own confession, he does not read one modern creative work a year, he often shouts down from the ancient mountain and hopes for an echo. His students may sometimes do research in old joke books and come up with an ancient chestnut: "In his old age a man could retire if he could sell his mistakes for what they had cost him."

New Critics on the Crags

The purveyors of the New Criticism wander among the crags of Parnassus. They are surrounded by their jargon, terms like "felicity of expression," "the fallacy of obscurity," and "'A poem should not mean / But be.'" Their neighbors, dimly seen on another declivity, search the ground for decayed adverbs. Social facts are strangers to both groups. Social facts drift off somewhere beyond the Milky Way, too distant to be troublesome. The history of ideas is the least important part of literature to both sets, that sometimes wave to each other over an asceptic interval. The relationship of a writer to his times, the impact of the writer on his public, the particular conditioning of the writer—all are as dun butterflies drifting into shadows.

Sociological Kidnappers

Of course, history and sociology cannot be specialties of departments in American and English literature. Still, bags of ideas cannot be stuffed under pedagogical desks. Departments of literature have as much right to explain ideas as departments of sociology, which have kidnapped some of the handmaidens of the arts and exhibited them for their own purposes. Even though expositions and evaluations differ according to the evironment of the analyst, engendering ideas and sensations in the one who professes, thoughts should be aired for comment, not necessarily for agreement. Perhaps students ought to know that T. S. Eliot and the right-wing Southern Agrarians deny the effect of environment and prove their thesis by demonstrating the etiology of their environment in their verbalized attitudes.

We Want to Be Alone?

Under the present circumstances, with an unprecedented growth of adult education in the university colleges and the threat of the most destructive war known to man, the old ivory towers need defense. The hopeful illusions of the new generation that followed World War I have sustained few writers on either side of the Atlantic. New values must be sought or the old values resurrected. Literary studies can at least review the ideas of the past. Yet many students have asked this writer: "What happened to liberal education? Why does English seem so far away from every other department? You know I don't object to your course, but . . ."

Academic Evasion: Dignified Retreat

The Populace is not always right, probably not right enough for clearance with the Almighty. However, since American teaching is committed to the elevation of as many as can endure the atmosphere, academic evasion is but a dignified retreat. It is the negative reinforcement of the theme that the modern generation is damned from here to eternity. The evasions, stress on form as apart from ideas and stress on esoteric knowledge as apart from life, may in some minds evoke the story of the Chinese mandarin. As the Tartars overwhelmed his land and a barbarian leaned over his shoulder with a cord that would choke him to death, the mandarin wrote that China would be forever secure from interlopers.

WALTER MANEIKIS
De Paul University

THREE FROM CHICAGO

Perspectives from Navy Pier

Our first job is to teach English to the students we get and to teach it the best way we can. We have to teach it the way the students expect it to be taught, in terms they will accept, in terms of their needs.

In the Chicago area we could find out who the students are, what environments they come from, what their interests and needs are insofar as they can be served in our courses. Our own Falk Johnson has been doing some work in this connection—discovering something more than generalizations about the language training our students receive before they come to us.

Cues from Our "Low Caste" Friends

Again, we could work on *methodology*. I know how my colleagues outside of "education" hate that word. Rightly, too, I'm afraid. It calls up all the vituperative debate between content and method as part of the discipline of our training.

But even though we may feel that our friends in "education" are slightly low caste, not exactly professionally acceptable, we would be doing a disservice to ourselves, to our students, and to our profession if we completely ignored our main function—teaching language competence and literary taste to the bulk of our students.

Part of All I Teach

And how shall that best be done? I don't know, and neither does anyone else. But I do know that the personality traits, educational background, and ethical values I bring to my classes will affect my students and the results of my teaching. My own attitude toward them and toward my job *is* important.

Shelley vs. The Comma Splice

I'm being paid by my students to jack up their writing so that it approaches an acceptable style for the reports and letters they may have to write later on, to tease them into acknowledging and perhaps reading later something that is a bit more "elevated" than the comic books that have been their fare up to this point.

I'd better be aware of my students—all twenty-five of them—when they sign the roster of my class. Maybe examining the forces that led Shelley to "Stanzas—Written in Dejection, Near Nap'es" might be more fun for me than teaching my students to avoid the comma splice—but would it make me a better teacher?

We'd better be aware of our students as people—or they'll reject both us and our scholarship. And then nothing that will be worth while to either of us will happen in our classes.

Scholarship and the "Cream of the Scum"

This doesn't mean prostituting our scholarship to the level of the "cream of the scum," as one of my colleagues so tastelessly described his students. It means being alert, enthusiastic, eager to experiment, up-to-date in our knowledge of our specialty and its relevance to our young people both now and in later years.

In English poetry it means giving our students a chance to sample great minds as they work on the important ideas of man, to listen to the words of our contemporary authors, to try their own hand at a literary release to their own tensions.

Fun? Certainly. Difficult? Of course. But if we're going to take our pay with any self-respect, we'd better be good merchandisers of our product. We'd better think not only of ourselves but of our customers. We'd better not be just empty wires scratching the worn grooves of scholarship, particularly if our claim to our words is second or third hand.

Educate Our Administrators

As a group we can encourage our administrators to reward good teaching and good scholarship equally. That's going to be hard. Our bosses themselves have a vested interest in the tangible evidences of scholarship.

The Ph.D. is an accepted mark of professional competence—and a convenient administrative device for selecting teachers.

How good is he? Well, what degree does he have and from what school? Has he published much lately? He has? Let's hire him then. He'll shed a little glory on us when his name appears in our faculty list.

How well can he teach our students? Well, now, that's hard to measure. It can't be "evaluated statistically," so le's forget about it. Anyway, our students don't expect too much. They're just here to stay out of the Army, to catch a spouse, or to avoid going to work.

Let's kindle and keep alive our curiosity to tease, to stimulate, to encourage our students to become more alert and interested in our discipline. Let's encourage administrators to throw away the easy and expedient method of depending on degrees and publications in evaluating their staff. Let's ask them to look for, to encourage, and to reward *good teaching*.

WILLIS C. JACKMAN
Univ. of Ill., Chicago

Teaching by Student Paraphrase

In an address before the Indiana College English Association, May 1949, Mark Van Doren expressed the opinion that college students can read and comprehend Shakespeare's plays without much emphasis on language study. Most teachers will agree; nevertheless, there is something to be said for the G. L. Kittredge tradition. Much can be got by the casual reader, but a line by line study is essential for full understanding.

Alerting Students to Linguistic Dangers

Obsolete words give but little trouble; the student sees at a glance that they are strangers and either leaves them alone or cultivates their acquaintance. But words that survive with altered meanings can be very confusing; one is inclined to make the mistake of regarding them as familiar friends. For instance, if one thinks that *fancy* means "capricious imagination" or "hallucination," he will not get much sense out of the song:

Tell me where is fancy bred,
Or in the heart or in the head?
(*Merchant of Venice*, III, ii, 63-64)

And if he thinks that to *abuse* means "to insult" or "to mistreat physically," he will misunderstand Ursula's remark in *Much Ado About Nothing*:

Hero hath been falsely accused, the prince and Claudio mightily abused (V, ii, 103-04)

There are probably many ways for alerting students to linguistic dangers; but one way has seemed specially effective to me, and it does not consume much time. It is not very original, but it may seem a bit startling. I think only the bard-olaters will regard it as sacrilegious.

I ask students to construe a passage, turning it into twentieth century, American English. I insist upon something more precise than general paraphrasing—something, indeed, approaching translation. I expect them to keep as much of the original phrasing as seems clear and natural and to turn the remainder into the idiom of our own day, making all necessary changes in diction, construction, grammar, and if necessary, figures of speech.

Some of my students have, I think, done quite well with the undertaking. I suggest that readers make a line-by-line comparison between the following student versions and the original text.

Hotspur Teaches His Wife to Swear

Hot. Come, Kate, I'll listen to you sing, too.

Lady P. Not me. Really!

Hot. Not you, really? Sweetheart, you swear like a saleslady: "really!" and "as I live and breathe!" and "for goodness sake!" and "as sure as day!" You give such light security to your oaths, As if you never went outside the city limits. Swear, Kate, like the lady you are, A good mouth-filling oath; and leave "really" And all such gingerbread profanity To working girls and Sunday park-strollers. Come on, sing!

(*I Henry IV*, III, i, 249-61)

Romeo Has Heard of Juliet's Death

Rom. Well, Juliet, I will sleep with you tonight. What will I use for means? O evil, how swiftly You enter into the thoughts of desperate men. I remember a druggist (He lives in this neighborhood) whom I noticed lately In shabby clothes, with bushy eyebrows, Sorting drugs. He looked quite gaunt, Sharp misery had worn him to the bones; And in his rundown shop hung a turtle, A stuffed alligator, and skins Of ill-shaped fishes; and on the shelves A few shabby, empty boxes, Green jars, bladders, musty seeds, Pieces of string, and old cakes of rose leaves Were thinly scattered, to make a showing. Noticing this poverty, I said to myself, "If a man needed a poison quickly (Its sale is punishable with death in Mantua.) Here lives a cowardly wretch that would sell it to him." Oh, this thought forshadowed my very need, And this same man must sell to me.

(*Romeo and Juliet*, V, i, 34-54)

Occasionally students are inclined to let themselves go, and a somewhat too free rendering results. Perhaps I should suppress such work, but the teacher may as well face the fact that he will get one of the type occasionally.

Antipholus Heckles Dromio

Ant. S. Catch your breath, Bud, and tell me, please: Where have you left the dough I gave you?

Dro. E. Oh! that dime I had last Wednesday to pay the saddler for the crupper for your wife's horse; The saddler's got it, Boss; I haven't.

Ant. S. Right now I'm not in a sporty mood. Spill it, and don't horse around; where's the dough? We don't know anybody here; how did you dare trust So much of the stuff out of your hands?

Dro. E. Please, you're joking, Boss; save it for dinner.

* * *

Ant. S. Where's that money I trusted you with?

Dro. E. Me, Boss; you didn't give me any money.

Ant. S. Come off it, smart aleck, no more of your nonsense. And tell me what you did with the cash I trusted to you.

Dro. E. Trusted! the only thing I've been trusted with is bringing you back from town, Home to your house, the Phoenix, Boss, to dinner: Your wife and sister-in-law are waiting. Come on.

(*Comedy of Errors*, I, ii, 53-76)

One final thought: schools and colleges that conduct popular assembly programs may like to try having students read selected passages first in their own modern version and then in the Shakespeare original. I tried this once and was very happily surprised by the response of the audience.

ERNEST VAN KEUREN
Univ. of Illinois, at Chicago

And the Word Shall Make You Free

(*Program Note, Dec. 28*)

In presenting his "Faculty Committee on Teaching," John Holmes practised art that concealed art He sounded just the right tone, and evoked the fitting mood. And he did it so simply, with such seeming ease, almost casually. Without recourse to stage tricks, he lifted our thoughts from the departmental and the diurnal and set a cosmic backdrop for the rest of the program. Without dissolving it in sentimental mist, without blurring a single feature, he got us to view our topic *sub specie aeternitatis* before we got immersed in its details. He gave us cinematic closeups of English professors gathered in solemn conclave, taking themselves and their duties of the moment very seriously. But before he was finished, he had us catching echoes of the music of the spheres. In contrast, the faculty talk sounded like futile fumbling among pebbles and dry shells.

Freedom from Idolatry

His was an act of enfranchisement. Through gentle and compassionate irony, quiet but unremitting, John Holmes, like a modern Ecclesiastes, made us sense the vanity of techniques as such, and freed us from that treacherous idolatry, the worship of the machine. Even while we heard the footsteps of the tweedy green instructors approaching their professorial mentors, we apprehended high reverberations—thoughts that wandered through eternity. We heard, to borrow from A. Clutton-Brock, a music which superseded our pedagogic business. With a wave of his hand, John Holmes brushed aside the agenda. He stopped the play so that our little world might hear what really mattered.

One Gentle Knight for Sale

As one who can take Spenser or leave him alone, I suppose I have partly my own lack of fervor to thank for my failure, year after year, to set freshman hearts ablaze on the obstacle-strewn trail of the Red-cross Knight. And obviously, if I suggest that there might be some *other* reasons why the average American college student, class of 1956, doesn't care, even in imagination, to go pricking across the plain behind that doughty but dated warrior, his girl-friend, and her dwarf and lamb, it's because I'm simply trying to shift the blame off my own shoulders. Well, so be it. But only the other day I heard a student who "of his cheere did seeme too solemne sad"—and he wasn't one of my students, either—ask about *The Faerie Queene*: "Why do they make us read that stuff?"

Now, this lad was wearing the uniform of the Air Force R.O.T.C., and there's a very strong possibility that some day he'll find himself riding out in arms to fight for the Truth as his country sees it, against the dragons and the faithless, lawless, joyless accomplices of some arch-magician on the other side of the world; so if he feels Spenser's not talking to him the trouble may lie less in the substance of the story than in its terms—the plain military terms, since it's obviously an action-packed fighting yarn, ankle-deep in gore. Up to the end of World War I, the Redcross Knight galumphing about on an angry steed might have made a *little* sense, because there still were a few cavalry units, picturesque and even occasionally useful; but in these days, when "armor" means Patton tanks, when city-wide air-raid drills are a commonplace and warfare by slide-rule and push-button looms just around the corner, the idea of chasing an enemy at a mere gallop may seem just plain silly. Don Quixote tilted at windmills and took a tumble; today's Joe College keeps a not altogether skeptical eye cocked for flying saucers and hopes to lick them with even weirder gadgets.

Don't ask me what to do about it. God help me, I'm so wrapped in Error's endless train that I recently tried concocting a version of the first Canto in which a reader of our better newspapers and adventure stories might find at least a measure of reality. I threw in some archaic spelling because if that was good enough for Spenser it's good enough for me. The opening stanzas go like this:

A pilot bolde was streaking o'er the plaine,
In cockpitte of a Lockheed Shooting Starre
Whose fuselage bore hammer-and-sickles twaine,
The markes of MiGs accounted for thus farre.
The pilot, though, hadde newely come to warre—
Five thousand horsepower throbbed beneathe his hande,
Spouting exhaust fumes like a greate cigarre—
Yet calm and cool his instruments he scanned,
As one well trained to flye, to conquer and commande.

Upon eache shoulder a golden barre he wore,
The dear reward of skill as a cadet,
When he'd been taught to banke and turne and soare
And how to tame a supersonicke jet.
This same insignia on his head was set,
For, in his youthful zest and spirite highe,
He'd painted it upon his crash helmèt.
Though young, his face was earnest, and his eye
Showed good American know-how, a will to do or die.

Upon a vital mission he was bounde,
On orders coming straighte from GHQ:
To strafe a concentration newely founde
On photographs aërial by G-2.
'Twas lust for glorie that him onward drewe
Into the wild blue yonder, into space;
He watched for enemie fighters, since he knewe
Eache moment brought him nearer to their base;
And only by shooting them down could hee become an ace.

Never mind what Una was riding in. I won't even tell you whether she was wearing the uniform of the WAC, the WAF, or the WAVE. But you can bet your Space-Patrol boots that Archimago showed up as a stocky, pipe-smoking fellow with close-cropped hair, heavy brows and a bushy mustache.

Somehow I don't think Spenser would quite approve of the above verses. But, on the other hand, he might not approve of having his own thrust down the throats of atomic-age youngsters who want to know: "Why do they make us read that stuff?" He too was writing about real wars, spiritual and otherwise, in terms of a kind of fighting that his readers could still envision even if they had added harquebuses and mortars to their arsenal, and he didn't expect his fans to have to look at footnotes to find out who the real enemy was. Maybe he would not sympathize much with the freshmen who have their noses pushed into *The Faerie Queene* for a week or two in an introductory lit. course and think it's unfair to them; maybe he'd get really sore and shout: "Hey—it's unfair to *me*!"

Maybe we ought to start recognizing that, no matter whose fault it is, Spenser and the average freshman just don't mix? I'm ready.

LOUIS B. SALOMON
Brooklyn College

The Art of Writing in the Catholic Curriculum

The search for "a principle of unity on the secular level" in English studies, cited by Osborne Earle ("Literature in the Catholic Curriculum," March 1951 *CEA Critic*) prompts me to add a note on the value I have found in Thomistic aesthetics as an aid to teaching creative writing. Granted, there is nothing new in the Thomistic system, and much that I venture to offer here may be at least implicit in other than the Catholic curriculum.

According to Thomism, the teacher of any art is in the position of a master guiding apprentices. Theory is employed only as an aid to practice, while the student faces the problem of building an effect in direct relation with life. The initial impulse is the student's; the master's function is only to guide that impulse to its fullest expression. The master needs, obviously, to know the rules, i. e., the means of achieving effect, and thus stands ready to provide solutions to technical problems as they arise. The teacher in the creative arts is a counselor only.

Less of a Fine, Free, Careless Rapture

During a semester's effort my students may find writing something less of a fine, free, careless rapture than they at first expected. Somewhere between the beginning and the end of the semester the psychological moment arrives to offer a definition of what the student is attempting to do, of wherein building effects in prose differs from his other intellectual efforts in college. Jacques Maritain's *Art and Scholasticism* supplies definitions of the various intellectual functions which students in my classes have accepted with relish.

Thomism systematizes knowledge under two orders, the Speculative and the Practical. The Speculative embraces knowledge for its own sake. (Whether it is more puzzling to the instructor than to the student to learn here that the human mind seeks knowledge for its own sake with "insatiable voracity" is a nice question.)—The Practical order puts knowledge to use. The Speculative order is subdivided into 1) Science, which produces knowledge demonstratively by attributing causes, and 2) Wisdom, which contemplates first causes, embracing theology and moral philosophy. Under the Practical order are 1) Action, which is the sphere of morals with Prudence as the presiding virtue in guiding man's actions for the benefit of man; and 2) Making, which is concerned only with the good of the object made under the guidance of the intellectual virtue, Art.

No Equivalent for "Making"

Perhaps it is obvious—at least my students come to see it so—that the clarity of distinction between these two major divisions and four subdivisions of intellectual activity lends a helpful orientation to individual effort. The pressures of academic education today are largely toward the analytical methods of science. Surveys of college alumni show the interest of college graduates in the arts to be mainly critical. As the twig is bent. . . Once the Thomistic categories are made clear to the student, he is at least capable of taking some deliberate part in the formation of his own intellectual habits. The distinction between speculative and practical orders gives him to understand that *making* once undertaken or abandoned finds no equivalent in the other activities available to the human mind.

Instrument of the Divine

The importance of art in the Thomistic system appears when the parts of that system are passed in review: Rational philosophy studies the means of communication between men; Moral philosophy deals with man's efforts to achieve justice and harmony in human relationships; Economics analyzse material means to support life; Politics studies the art of government; and Theology discourses on man's relationships with the Creator.

It is Art, in the narrower sense of the Fine Arts involving the transcendental quality of beauty, that presents man as a unit combining within himself the wholeness of human experience. Fr. Bernhardt, S. J., in his Brandeis University talk on "Literature in the Catholic Curriculum," (summarized in March 1951 *Critic*) aptly named the art of literature "the mouthpiece" of the entire system. It is *making* only that attempts a comprehensive expression, binding together, as life does, the mind and the senses, thought and feeling. No less than Plato in his *Ion*, St. Thomas sees the artist as an instrument of the divine.

Wonder Before Actuality—Inexhaustible

Any fear of a constricting limitation within such frame is, from the Catholic point of view, due to a failure to grasp the magnitude and the intricacy of the universe we, and most articulately the artists, confront. Wonder before actuality is inexhaustible. St. Thomas' prayer for penetration and subtlety is eloquent.

Before such dignity of the artist's function some soul-searching is in order on the part of faculty as well as students—particularly on the part of the faculty, since students may easily fall victim to established curricula. Unable to congratulate ourselves to date on a largely "spectator" body of alumni, should not we teachers undertake conscientiously to spot the "makers" early and guide them toward their potential service as the mouthpieces of our culture? The values of democratic society require today all the articulate support that our institutions of higher learning can produce.

SARAH WINGATE TAYLOR
Dominican College

Applying Linguistic Science to the Teaching of English

The researches of linguistic scientists of the last few decades have been widely and fruitfully applied in the teaching of foreign and classical languages and in the teaching of English as a foreign language. But so far no one has bridged the gap between the linguist and the high school English teacher. Linguists have told us so often that traditional grammar is not a useful instrument for language teaching that we are beginning to believe it. But we have not yet anything to put in its place.

In the last few years several works have appeared which seem to make possible an effective approach to the teaching of English as a native language. Such books as Fries' *The Structure of English*, Pike's *Intonations of American English*, Trager and Smith's *An Outline of English Structure*, Harris's *Methods in Structural Linguistics* utilize the procedures of linguistic science to present a clear and accurate picture of American English and how it works. At San Jose State College we have felt not only a hope that these materials can be used in the high schools toward a better command of the English language, but also an obligation to explore the possibilities.

Improve High School English

We propose a program that will begin at the College in the 1953 Summer Session and that will be carried on in the high schools in the year 1953-4. We wish to invite to the Summer Session twenty outstanding junior and senior high school teachers from various parts of the State, each teacher to be given a scholarship. They will take three courses. Two of these will be informational, presenting the theory and data of linguistic science as it bears on English sounds, forms, syntax, and vocabulary. In the third course, which will meet in two sections of ten each, the teachers will work under guidance on the application of the material to the high school situation. They will be presented with tentative plans, exercises, etc., to use as a basis of discussion, but the final shaping of the method will be worked out by the teachers themselves. Having agreed on a method, the teachers will apply it in their classes during the year 1953-54. We wish to provide a full-time consultant to visit the classes and work with the teachers during this first year.

How much of this program can be carried out depends on how much financial assistance we receive. But even if we receive none, we expect to proceed with some sort of program and do the best we can.

If we are able to grant scholarships, we will be in a position to choose the participants. They will be chosen not only on the basis of their pedagogical skill and influence in the school system, but also on their apparent readiness to work according to the principles of linguistic science. Teachers chosen will be asked to obtain from their superiors permission to use the new method in at least one class for at least one year.

Addition, Not Subtraction

The high school classes will begin by learning to describe their own language, whatever sort of language it turns out to be. Every attempt will be made to elicit normal, natural language. The teachers will be trained to treat dialect forms, slang forms, and the forms of the uneducated with the courtesy and interest they accord to Standard English. In order to do so, they will have to understand common speech well enough to distinguish between it and its caricature.

When the high school class becomes skillful in observing, describing and producing the forms and patterns of its own dialect, it will begin to study language differences that correlate with geography, social status, and various media of communication, and will learn to use new forms and patterns. But the aim will be addition rather than substitution. A student who uses the forms of uneducated people will be taught not to abandon the language of his parents and friends but to use the language of educated people as well.

The high school students will be taught to use a phonemic alphabet in order that they may acquire a general understanding of the English sound system. Of course, most writing will be done in the traditional orthography. How spelling should be treated is a matter for further discussion.

We recognize that in carrying out such a program we will meet many problems of many kinds. We solicit the advice and support of anyone interested, and we should be glad to hear of similar work done at other institutions.

PAUL ROBERTS
San Jose State College, San Jose, Calif.

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No Degrees for Baking Bread

It is heartening to read Brother Cormac Phillip's protest against the bastardization of higher education. Managing hotels and baking bread are useful accomplishments, doubtlessly, but I have never become reconciled to degrees being awarded in recognition of such proficiency.

ROSEMARY A. WHITE
Nazareth College

Death of a Salesman has been produced in Hebrew in Israel, by Habimah. One newspaper critic wrote: "For the better part of three hours we sat as though hypnotized, or, better still, magnetized... It's years since we have followed so intensely the fortunes and misfortunes of a character on the Hebrew stage..."

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Meat for Hungry Minds

The same day that Gordon Keith Chalmers served as moderator for the CEA panel discussion on Teach Teaching to Teachers? the *Books* section of the *New York Times* carried a highly favorable review of his *The Republic and the Person* (255 pp. Chicago: Henry Regnery Company, $4.00. See *CEA Critic*, Oct. 1952, p. 1, for comments by Norman Foerster and Douglas Bush.)

Written by Mildred McAfee Horton, herself a former liberal arts college president (Wellesley, 1936-1949), the article, entitled "The Precious Individual," asserts that Dr. Chalmers' book arms advocates of liberal education, who "have been on the defensive for a long time," "for an aggressive attack on their critics."

Facing the Tough Realities of the Modern World

As befits the utterance of a past CEA president, Dr. Chalmers' *The Republic and the Person* firmly closes right in on this crisis. In Mrs. Horton's words: "Mr. Chalmers presents a liberal education as the only kind which can equip the student to deal adequately with the tough realities of the modern world. Whereas a liberal education is sometimes treated like the frosting on the academic cake, Mr. Chalmers presents it as the pièce de résistance."

American readers, continues the reviewer, "will be interested in the process by which a scholar like Mr. Chalmers poses and answers the question, 'whether the individual is precious and whether he is, in fact, responsive to the law within.' His answer is a ringing affirmative: 'History shows it, and poetry, encompassing history and transcending it, knows it for a truth.'"

Chalmers' CEA Chap Book Included

In a foreword, President Chalmers acknowledges the prior appearance of part of his book as a CEA Chap Book. Members of our Association may therefore take special pride in Mrs. Horton's forthright declaration: "There is meat in this volume for hungry minds. There is penicillin in it for the infection of 'disintegrated liberalism,' which has been the bane of liberal education. There are practical suggestions for administrators and teachers and for counselors, to whose activities (as part of 'adjusting to life') a choice chapter is devoted."

Sister M. Rita Lewis (St Joseph College): "I enjoy *The Critic* very much because of the variety of views its contributors express. The articles on 'The New Critics' were most provocative. . . To my mind the best feature of *The Critic* is that it offers a vehicle for the interchange of ideas." . . . Emery Neff (Columbia): "My congratulations on your lifting the tone of *The CEA Critic*." . . . W. S. Ward (U. of Kentucky): "I enjoy thoroughly my reading of *The CEA Critic* and often find myself cheering the way it challenges some of our sacred cows." . . . Raymond W. Pence: "I read *The Critic* from beginning to end the moment it arrives. The only fault is that *The Critic* does not appear often enough. It serves a purpose that no other publication on my reading list does. More power to you." . . .

Tell It to the Marines

Brother Cormac Phillip's article in the October issue of *The CEA Critic* came as a shot in the arm after a busy day. As a matter of fact, it came as a shot in the arm after several years of teaching and studying. The fact that someone is willing to get up and say something about the teaching of literature, without making it sound like accounting, is a hopeful sign. There have been times when I have wondered if teaching literature wasn't practising some devilish heresy. Now I feel somewhat relieved.

The Marine Corps Institute is a correspondence course for Marines, offering four years of high school and two years of college. We are constantly faced with the question of the benefit of a survey course in American or English Literature to a a fire-team leader in Korea.

I have been considering an article on the subject for the *Marine Corps Gazette* for some time. Having read Brother Phillip's comments I think I'll get busy and do it immediately.

I wish I had been able to attend the meetings of the 1952 CEA Institute.

VINCENT B. WILLIAMS
Staff Sergeant, USMC
Section Chief
College English Section

Widespread Concern for Improved College Teaching

Dr. Helen Mitchell (Dean, School of Home Economics, Univ. of Mass.) informs us that as a member of a committee of Land-Grant institutions concerned with the Improvement of College Teaching, she worked parts of two days in November defining "Characteristics of Good Teaching at the College Level."

The same correspondent tells us that the Engineers have been concerned about this problem and have recently published "Improvement of Engineering Teaching." (Reprints available from the Sept. 1952 *Journal of Engineering Education.)*

G NY CEA

A lively discussion of policy and directions for the Greater New York CEA was held at Boston on Dec. 29 at a luncheon meeting of the executive board. Carl LeFevre posed three general problems: the policies and practical plans for annual meetings in New York; the organizational problems of conducting the business of the chapter; and the possibilities of CEA sponsorship in correlating and integrating the work of the many various organizations in English within the area. Edward Foster, of the Southeastern CEA, and Max Goldberg attended and contributed counsel.

Three specific decisions were taken: to organize a "grab bag" Spring meeting in New York, centered about specific teaching successes and unsolved problems as contributed by individual members: to keep, for the present, the organizational mechanics at a minimum; and to work steadily toward integration of the professional organizations on an informal basis.

CHARLES RANOUS,
Sec'y-Treas.,
Fairleigh Dickinson College

Mich. CEA

Nov. 15—fall meeting of Mich. CEA at Marygrove College, Detroit. A panel discussion, arranged by Clyde Henson (Mich. State), presented representatives of Detroit Edison, Mich. Bell, and Chrysler.

English Majors Needed

Each of the panelists stressed the importance to business of clear thinking and good writing and insisted that in many management positions these are more valuable than technical training. There are many openings for English majors who are willing to work. A vigorous general discussion followed the panel.

Publishing Difficulties

At the luncheon session Robert Cram of Oxford Univ. Press and Flint Purdy, Dir. of Wayne Univ. Library, outlined the difficulties of scholarly publishing and the problems of obtaining subsidies and endowment funds for valuable books which cannot be commercial successes.

Survey Courses Evaluated

Arno Bader (Mich.), Sister Mary Aquin (Marygrove), Clarence DeGraaf (Hope) and John Nist (Mich. State Normal College) described the survey courses on their campuses. The pattern varies from three survey courses to none, but the emphasis everywhere seems to be on appreciation and understanding rather than on the mastery of historical detail.

The aim of the sophomore literature course at Hope is to help attain "the twentieth century gentleman." Shakespeare, Milton, Browning, the essay, a Hardy novel; Homer, Dante, post-renaissance continental authors, and a few contemporary figures are studied.

Audience discussion brought out the value of the survey course in giving perspective and relationships, and the danger it runs of failing to "let the art object speak for itself." The teacher's real problem is to teach students how to read poems and books, rather than to present the details of literary history.

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1952: CEA Milestone

President's Message

CEA has made the year 1952 a milestone in English teaching in this country. The Institutes have opened a new profession for our major students. *The Critic* has become the liveliest sheet pertaining to our profession. The panel discussion held Dec. 28 was evidence of the right timing of as important a theme as faces our profession. It was an overture, so to speak, for much more remains to be done with the subject. I have since looked over Edward Foster's lively report and think it may well stimulate further reflections.

Another thing that pleased me was the wide representation on the panel and the subsequent discussion. It was an all-American affair!

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Calif. CEA

CEA Pacific Institute on Liberal Arts for Business, Hotel Statler Center, Los Angeles, Dec. 6

The most frequent remark: regret that time prevented a fuller consideration of the problems. . . Certainly no facile agreement here; and yet there is enthusiastic support for the proposal of continued liaison meetings with business and industry . . . Received practical pledges of support. . . Dr. Mitchell Marcus (new president, Calif. CEA) personally enthusiastic and will provide active cooperation. . . Dismal lack of comprehension on both sides; yet liaison efforts important to responsible citizenship in this best available country . . . I too need to learn more about the vital relationship between college activity and practical leadership. . . . Ours an ambitious, tedious, long-range project, which will mesh in with the efforts of the national liaison committee. Should be practical ways of raising funds to finance this project, and to obtain serious publicity for our efforts. . . Am now working on mailing lists, and am testing different people out on their willingness to serve. . .

CLARENCE K. SANDLIN
Los Angeles State College

The attached return envelope, requiring stamp, replaces our business reply envelope. Changed post office practice makes payment of postage due on such envelopes quite inconvenient and time-consuming. Also, at negligible cost to the individual member, the new method saves a considerable total sum.

Prompt remittance of your 1953 membership dues and *Critic* subscription will help keep processing costs down. Your cooperation appreciated.

RMMLA-CEA

Fort Collins Oct. 10-11, 1952. The section devoted to teaching was held this year in collaboration with the College English Association. Dr. Allen F. Hubbell, Univ. of Denver, acted as moderator for a panel devoted to the place of linguistics in the teaching of composition.

The opening remarks were made by Prof. J. D. A. Ogilvy, University of Colorado, who analyzed the philosophy of grammar presented by C. C. Fries which defines words by context and usage rather than by any absolute concept of their nature and form. Prof. Ogilvy's approach to grammar was a liberal one.

Wilson O. Clough, Univ. of Wyo., took a somewhat more conservative stand, remarking that from his study of Fries he felt that the categories in Fries could all be identified with traditional definition and nomenclature. Prof. Clough pointed out, however, that many contemporary grammars do not keep abreast of changes in language form, especially the verb plus adverb combinations which are being substituted for older verbs.

Daily Illustrations

George McCue, Colorado College, continued the discussion by illustrating ways in which he adapted linguistic practices to his teaching, by employing daily illustrations from contemporary speech and by encouraging students to compile a guide to their own writing and speaking practices. Such a guide leads to a discussion of the problems of foreign plurals in English group possessives, and other matters of idiom and syntax.

Donald Lloyd, Wayne Univ. CEA representative at the conference, pointed out that language is used as a means, not an end, and that various types of form and expression serve the ends of communication. Speaking as a linguistic liberal, he nevertheless attacked the Doctrine of Usage on the basis of the complexities in usage illustrated by the *Linguistic Atlas*.

Discussion revolved around the substitution of the conception of functional varieties in speech for social levels. It was the consensus that few grammarians are as traditionally obdurate as they are usually portrayed.

The general feeling was that language study could not abandon the terminology of analysis in the teaching of grammar but that many of the traditional rules should be modified in view of the lack of evidence to support them in either the speech or writing of the past and the present.

T. M. PEARCE
Univ. of New Mexico

Your Secretary Reports—

As guest, attended annual conference, Eastern College Personnel Officers, Lenox, Mass., Oct. 13. ECPO President Samuel Ladd, Bowdoin, commended CEA for pioneering work in CEA Institutes and other liaison efforts. . . Impromptu reunion staged with CEA Institute members and participants in Johnny Victor Theatre meeting. Many others expressed interest and wish to put shoulders to the wheel.

As member, Planning Committee, Eighth Annual Conference, American Association for Higher Education (Chicago, March 5, 6, 7; Francis Horn, exec. secretary), attended sessions, Washington, Oct. 30-31. Chmn. Planning Committee, Dean Godolphin of Princeton among other members, President Theodore M. Hesburgh, Notre Dame; President Mordacai Johnson, Howard; Provost Harvey A. Davis, State University of Iowa; Dean Wyatt, William and Mary.

On same trip, met with Prof. Charlotte Crawford (Howard) President. Middle Atlantic CEA, to discuss plans for spring meeting. Had talks with Fletcher Wellemeyer, Jr., and D. H. Daugherty. American Council of Learned Societies and Raymond Howes, American Council on Education.

Attended Merriam-Webster dinner, Boston, Nov. 27. Was introduced as "visiting fireman," CCCC luncheon, Boston, Nov. 29. Harold Allen, Minnesota, presided. Karl Dykema, Youngstown, incoming CCCC chairman. Had good talk with George Wykoff, editor of CCCC journal and CEA director.

Elected to Board of Governors, Co-operative Bureau for Teachers, following publication of article "CEA Serves the Academic Community," CBT *Newsletter*, Dec. 1952.

Article "College English Association Backs VATE Action," written for *The Virginia English Bulletin*, December, 1952, ed. Foster B. Gresham, Lane High School, Charlottesville, Va. (Had talk with Mr. Gresham, Boston, Nov. 29). Deals with Resolution calling on State Board of Education to "raise the certification requirements for teachers of English in Virginia to 24 semester hours." Article readied for publication by Prof. R. C. Simonini, Head, Department of English, Longwood College.

NECEA

A meeting of NECEA officers and directors was held at the Boston Statler, Dec. 28. Regional President Roberta Grahame presided.

1953 MEMBERSHIP RENEWAL

I enclose $2.50 as a member of the College English Association for 1953, of which $1.50 is for a year's subscription to the CEA Critic. (Please make checks payable: Treas., C.E.A.)

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